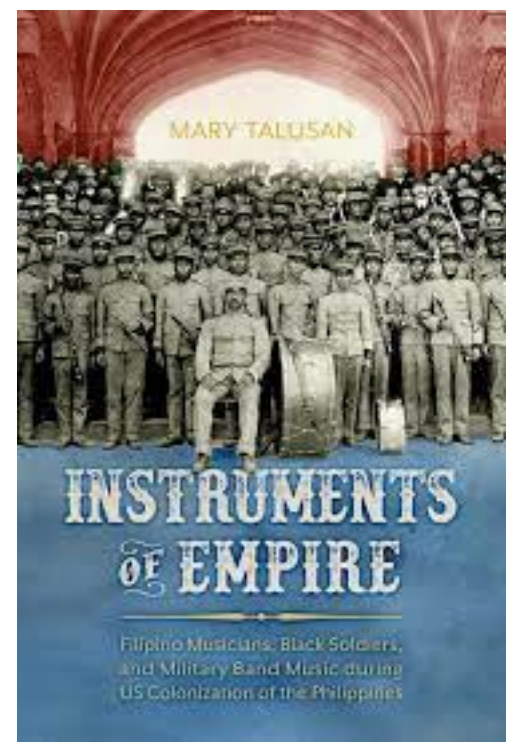


A few thoughts to muse on.....from *Instruments of Empire*, Mary Talusan

- **p. 38:** In the Philippines, after three centuries of Spanish colonial rule and religious influence, the brass band underwent pronounced localization and existed as a distinct tradition called *banda* by the 1800s. Each regimental unit of the Spanish colonial army included a brass band manned by natives who the Spanish called *indios*. Some of these men were promoted to the prestigious position of Spanish regimental bandmaster. Respected musicians went on to found numerous civilian town bands that developed rich musical and cultural traditions in their own respective communities. In the early 20th century, American imperialists neither introduced the brass band tradition to Filipinos nor radically altered it after colonization in 1898; they simply redirected the meaning of the performance of brass bands in the Philippines to portray their uniquely elaborate logic of benevolent rule, tutelage, and assimilation.
- **p. 39:** Drawing on texts that trace the history of colonial bands in the British empire, I analyze how colonial military bands in the Philippines were deployed to symbolize the benefits and benevolence of American rule. Then I provide an account of European music in the Philippines to establish that it was a language and tradition with which Filipinos already had a long history before US rule. Hence, Filipino band musicians easily fit into the culture of US military bands and excelled in the repertoire and performance style, offering a way for them to envision their role as valued members of colonial society. After reconnecting the history of brass bands in the Philippines and America's hegemonic redirection of the meaning of military bands, I bring into dialogue the specific context of Black American soldier-musicians in the Philippines. Doing so elucidates how Walter H. Loving attained recognition in the context of segregation and racism in the US military to become the perfect public figure to lead America's premiere colonial military band. While this specific context makes the PC Band unique, the band's performances were meant to purvey and indoctrinate "civilized" Western values among native populations, similar to other colonial military bands in European empires. Given that Filipino musicians brought with them exceptional skills in European music, this message was even more effective in the US colonial Philippines in circulating the perception that the PC Band's playing of the patriotic tunes of the colonizer could be equated with Filipino's enthusiasm and patriotic intent toward the United States, a key feature of the concept of benevolent assimilation. Despite this strong message, I highlight some of the ways that the bandsmen and Loving exercised agency to express their own identities as excellent musicians in their performances.
- **p. 41:** soon enough, brass band ensembles were localized into native cultures, long before the independence of colonized nations. The agency of musicians and audience resulted in the huge diversity of hybrid forms to be found within the global brass band complex and many of these localized forms of brass band music, repertoire, and cultural context continue to thrive today. It was also employment for musicians in ways that were restricted throughout colonization.
- **p. 66:** The PC Band's seeming display of consent to colonial rule and assimilation to Anglo-American values was a major objective in organizing, promoting, and supporting them, but there were other ways that the band was important socially. Americans needed the collaboration of Filipino musicians in band concerts that allowed Filipino masses, Filipino elites, and Americans in Manila and in the US to experience an idealized vision of collaboration between colonizers and colonized. Filipino band musicians as colonial subjects were drawn into a context in which they had to "play along" in order to survive, thrive, and express themselves, but they also found ways to resist domination, and to covertly and subversively advocate for their own sense of ethnic pride. In this way, Filipino subalterns were speaking (Spivak 1994) or, rather, musicking (Small 1998); however, American audiences, listening with an imperial ear, were unable to hear their sentiments, despite (or perhaps because of) the fact that they shared the same musical language as the colonizer. The confluence of several factors—American colonization, a rich band tradition in the Philippines, the popularity of brass bands around the world, Black soldiers-musicians in the Philippines, the racialization of music (juxtaposing "civilized" Euro-American music with Black-influenced music of ragtime), and the need to prove to the American public and the world America's success in the Philippines—created the context for the PC Band's significance.



MILITARY BANDS....AND OTHER 19TH CENTURY BANDS

THURSDAY, FEBRUARY 23

Anthology 164 or 169: “Maple Leaf Rag” (composed Scott Joplin, ca 1899)

Time	Form	Comments
0:06	A	16 bars: Ab major
0:24	A	16 bars repeats
0:42	B	new melody, 16 bars
1:00	B	16 bars repeats
1:18	A	Repeat of initial melody 1 time
1:34	C	new melody; this section often referred to as the “trio”: Db major
1:52	C	Repeat
2:10	D	new melody
2:27	D	repeat; ends with final-sounding chord

very typical sectionalized ragtime form: AA BB A CC DD

Scott Joplin (1867/8–1917)

Maple Leaf Rag

Piano rag

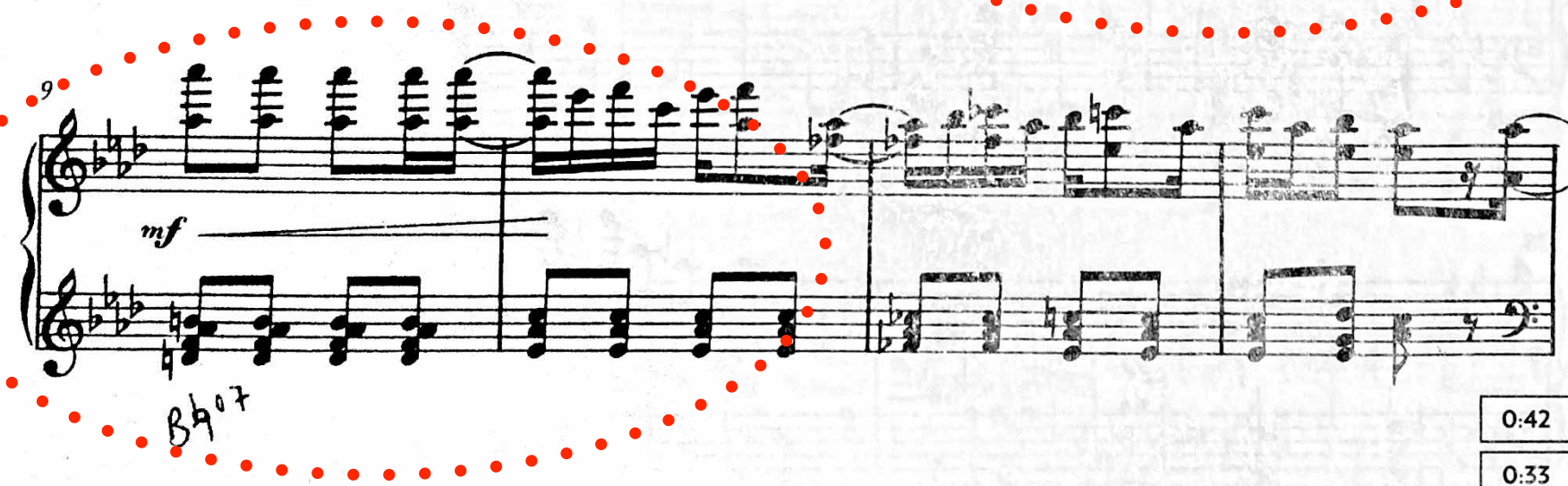
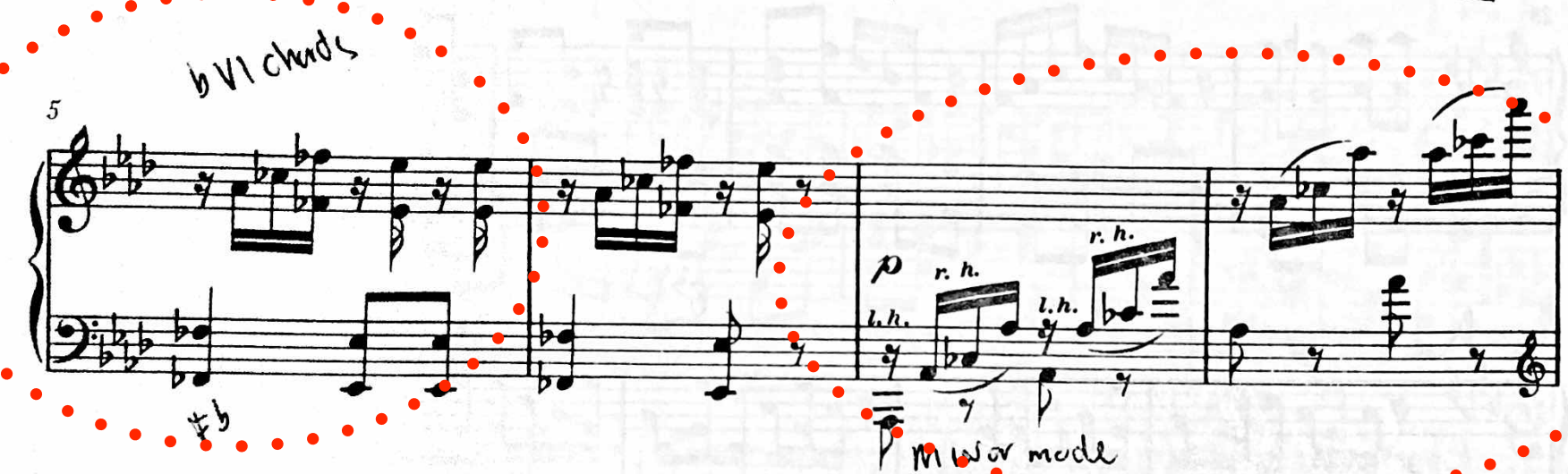
1899

164

(Joplin recording) 0:00

(Morton recording) 0:11

Tempo di marcia.



1. Colorful harmonies:

- m. 5: lowered VI chords
- m. 7: shift to minor mode
- m. 9: diminished 7th chords

Scott Joplin (1867/8–1917)

Maple Leaf Rag

Piano rag

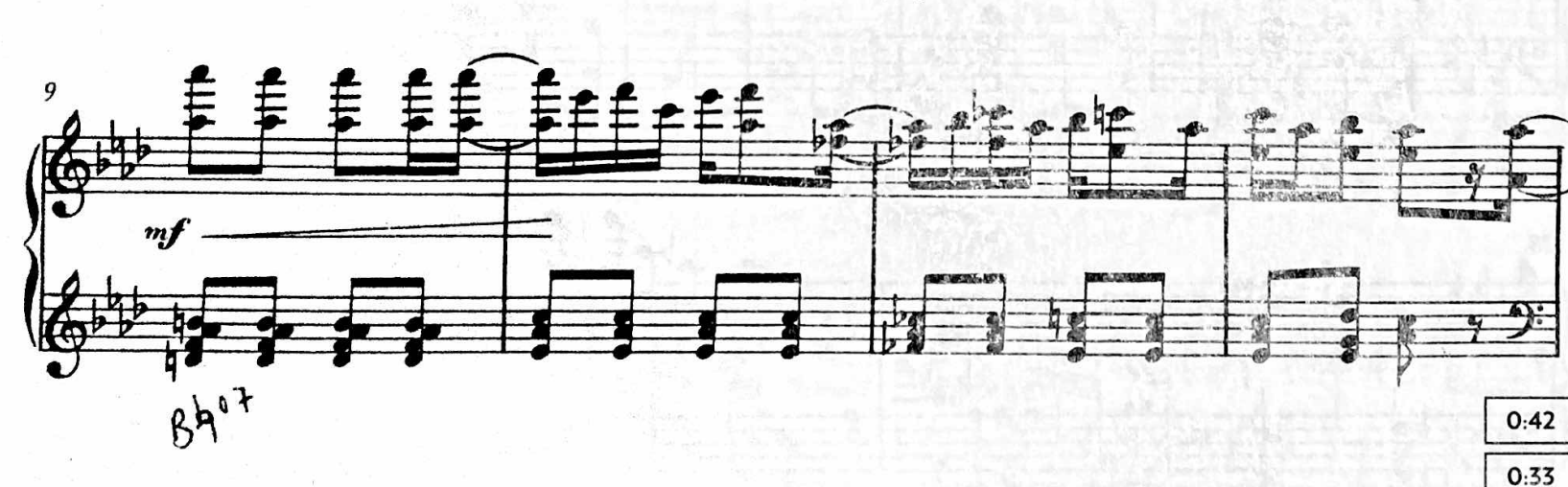
1899

164

(Joplin recording) 0:00

(Morton recording) 0:11

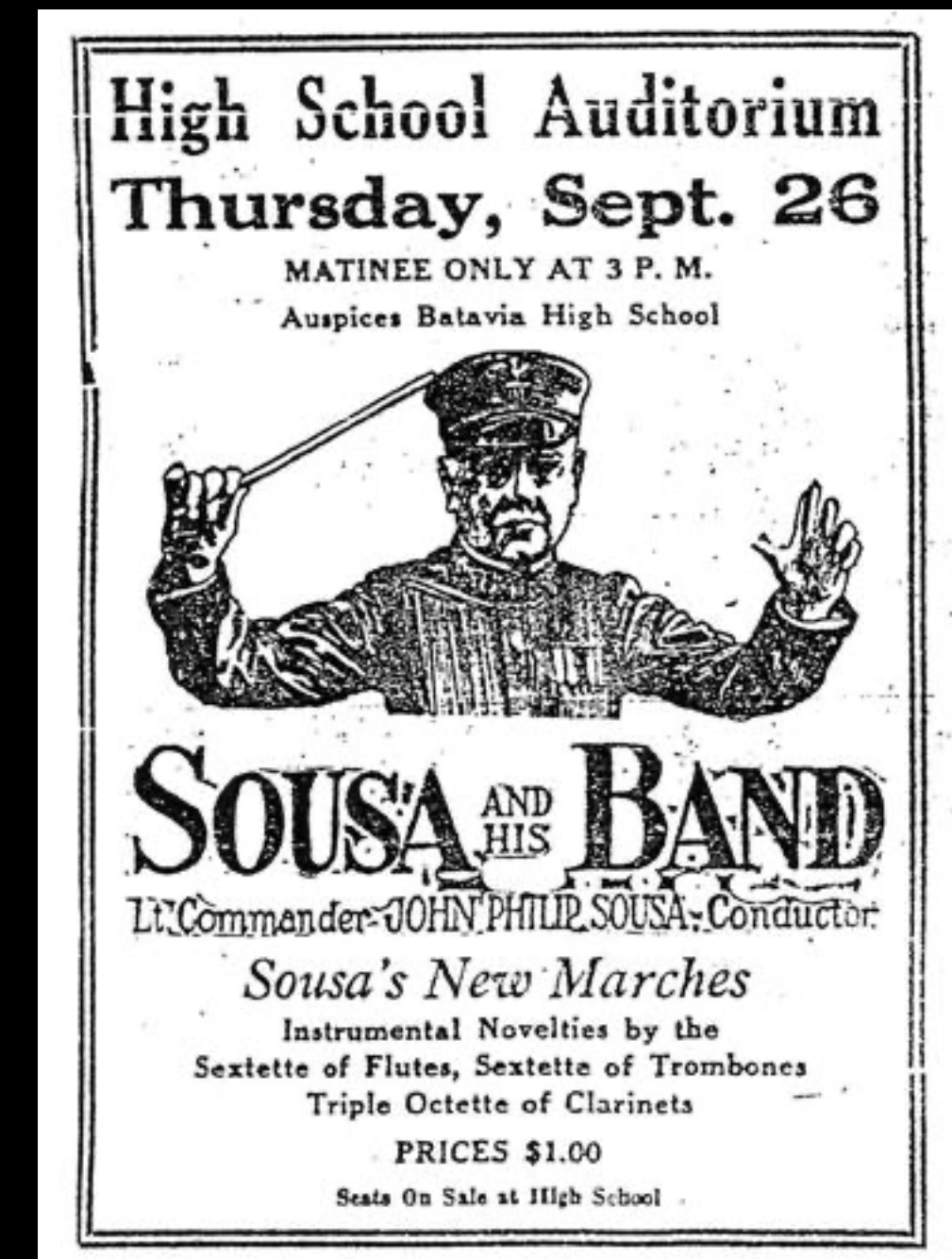
Tempo di marcia.



2. Varieties of syncopations:

- m. 1: left hand on the beat with chords on offbeats; syncopations in right hand
- m. 9: suddenly steady 8th notes in both hands, then syncopations in r.h. at the end of the measure
- some pretty cool implications: is it 2/4 in L.H. against 3/16 in R.H. in m. 1?

[HTTPS://WWW.LOC.GOV/COLLECTIONS/JOHN-PHILIP-SOUSA/ABOUT-THIS-COLLECTION/](https://www.loc.gov/collections/john-philip-sousa/about-this-collection/)
[HTTPS://ARCHIVES.LIBRARY.ILLINOIS.EDU/SOUSA/](https://archives.library.illinois.edu/sousa/)





Bands of Sisters

U.S. Women's Military Bands during World War II



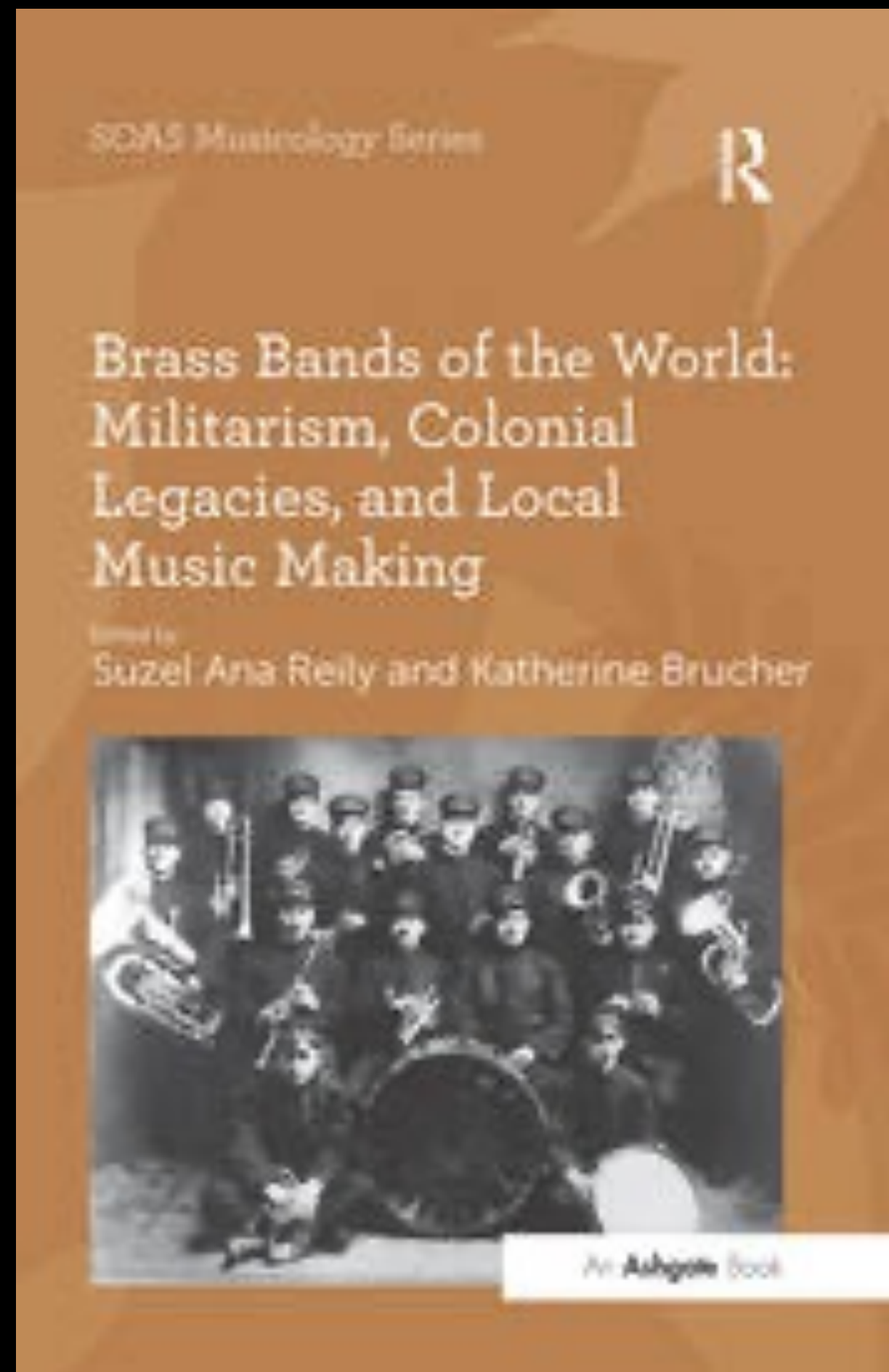
Jill M. Sullivan



http://jillsullivan.faculty.asu.edu/?page_id=129

BANDS AND COLONIALISM

- massive phenomenon across the globe—lots to talk about, lots to listen to, lots of literature on this



INSTRUMENTS OF EMPIRE

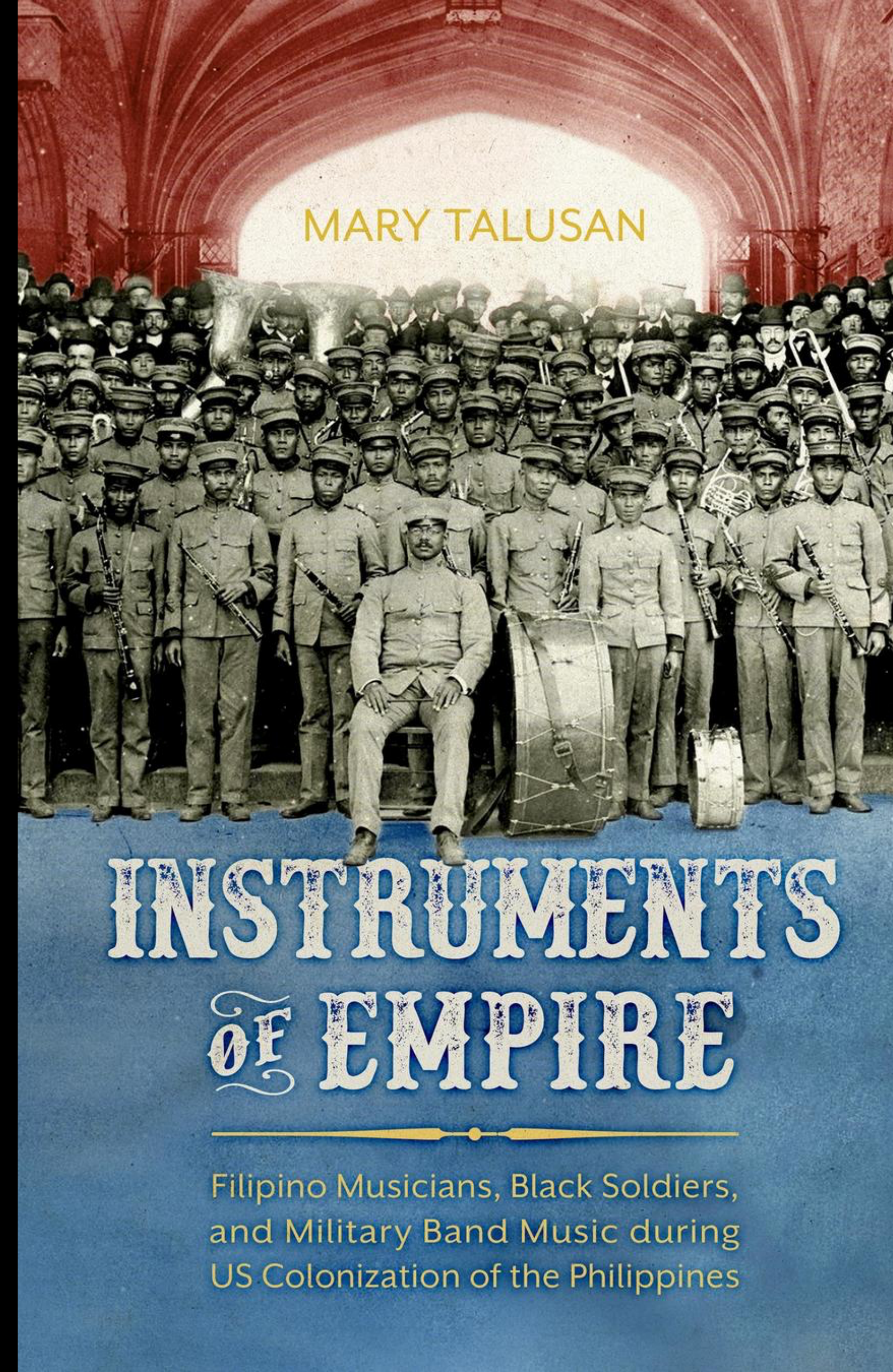


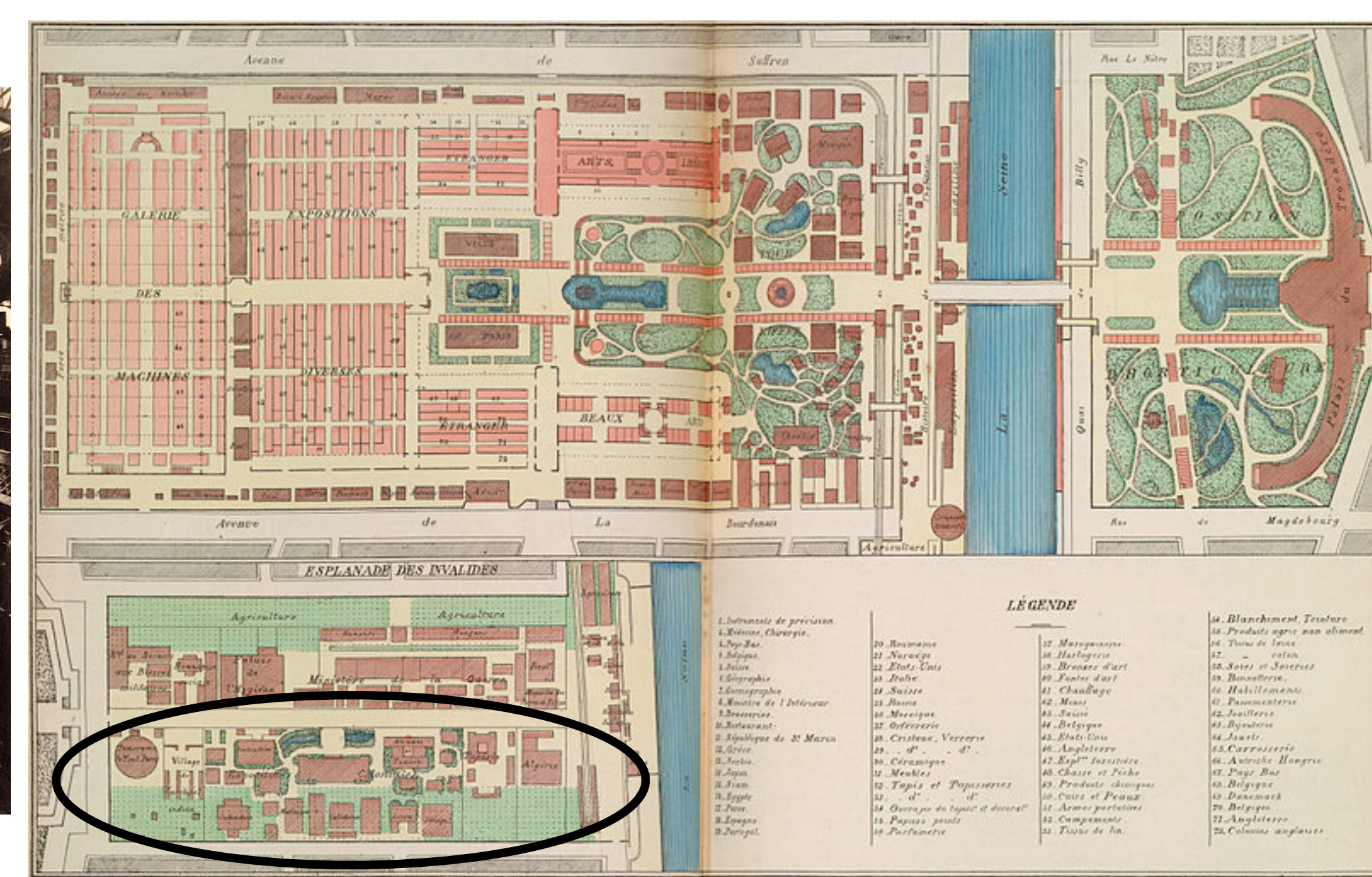
Dr. Mary Talusan

<https://news.csudh.edu/lacanlale-book/>



Captain Pedro
B. Navarro

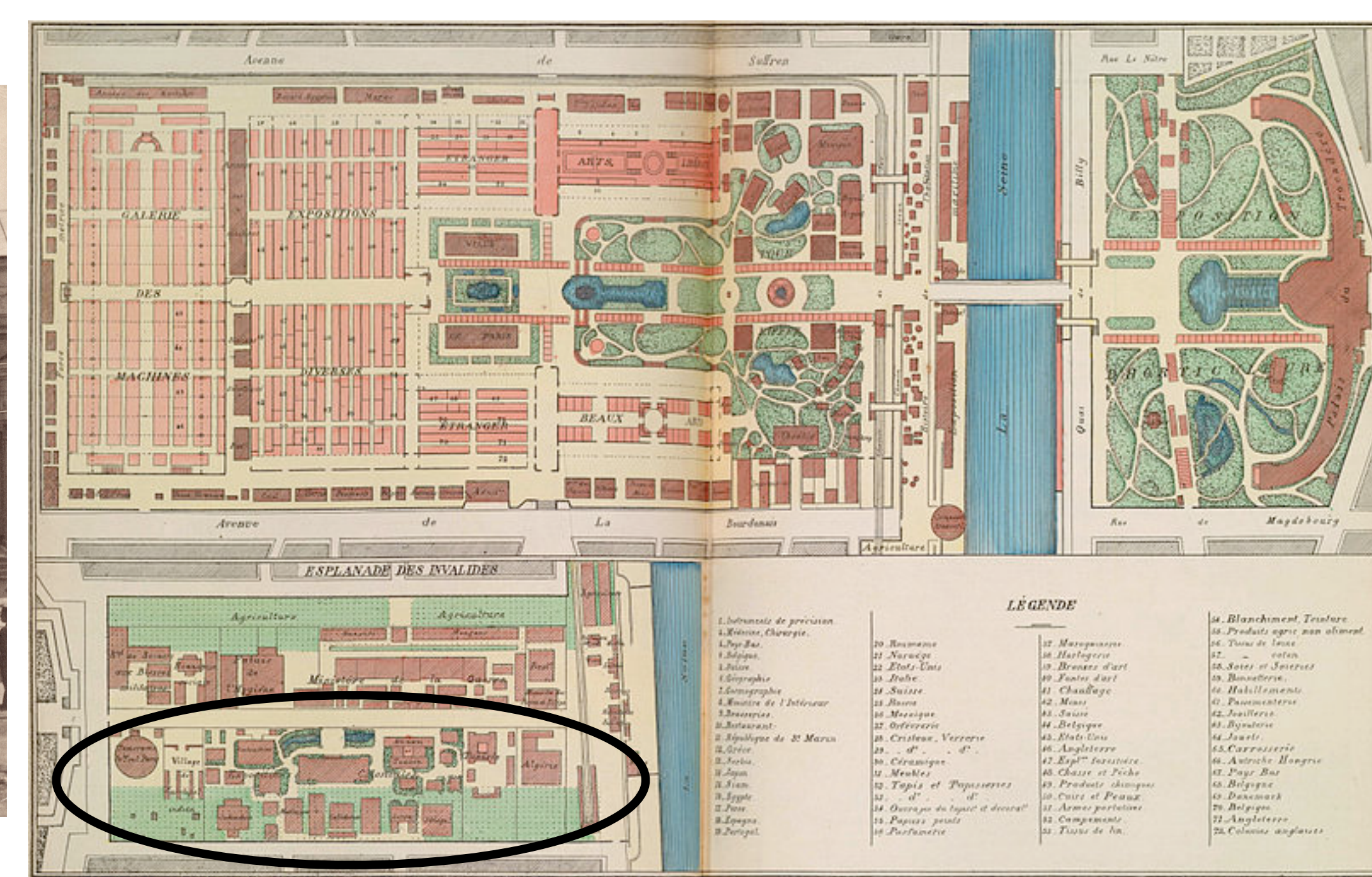




WORLD'S FAIR (1889, PARIS)

- World's Fairs took place periodically throughout the 19th and 20th centuries—they showcased innovation & new technologies, cultures from various parts of the world, food, etc.
- They were huge expenditures for the host country, who would build immense buildings on the fairgrounds (though World's Fairs often MADE a lot of money as well)
- They were also intended to offer “cultural exchange”—you could learn about other parts of the world by visiting “pavilions”—such as a Japanese pavilion, or an Indonesian pavilion.
- Many millions of people from all over the world attended the fairs over the course of a year
- Major World's Fairs: (London, 1851); (Paris, 1889); (Chicago, 1893); (Paris, 1900); (St. Louis, 1904); (San Francisco, 1915); (New York, 1939); (Brussels, 1958)...





WORLD'S FAIR (1889, PARIS)



- While genuine interest and education lay behind some of these cultural exchanges, it is impossible to separate World's Fairs from their connections to colonialism and racism.
- Many of these pavilions displayed Indigenous and colonized people without their consent, showcasing colonized countries in inaccurate ways that often attempted to justify colonialism or white supremacy.
- Famous quote: Samba Lawbé Thiam, who was from Senegal in Africa and took part in the 1889 exposition, said the following:
- "We are very humiliated to be exhibited this way, in huts like savages; these straw and mud huts do not give an idea of Senegal. In Senegal ... we have large buildings, railroad stations, railroads; we light them with electricity."
- So as much as we have knowledge and cultural exchange in World's Fairs, we need to think of this context as well...